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Pts 2-3



GIVEN BY

*Mrs. Oliver Ames*

# A weekend of cheering for Tanglewood

**TANGLEWOOD FESTIVAL OF CONTEMPORARY MUSIC** — works of Crumb, Essyad, Griffès, Ives, Jolas, McKinley, Riley, Rochberg and Stock, performed Saturday and Sunday by members of the Berkshire Music Center, the Boston Symphony Orchestra, Seiji Ozawa conducting, soprano Phyllis Bryn-Julson, and violinist Isaac Stern.

By Michael Steinberg  
Globe Staff

**LENOX** — Audiences for the Festival of Contemporary Music sponsored here each August by the Berkshire Music Center and the Fromm Music Foundation don't usually stand up and cheer, but Saturday afternoon, at the opening of this year's session, they did in a big way. What turned them on was Betsy Jolas' witty and sensuous Quartet 2, stunningly performed by

## REVIEW/MUSIC

soprano Elizabeth Parcells, violinist Arthur Zadinsky, violist Penelope Knuth, and cellist David Heiss.

The voice is an instrument here, articulating sounds tantalizingly on the verge of intelligible speech (with, finally, a delightful throwaway joke). Its separateness is acknowledged, even dramatized, by a couple of cadenzas, but essentially the singer is a member of the ensemble, conversing on equal terms (she sits where the first violinist usually would). The topic of conversation is trills, trills slow and fast, regular and irregular, narrow and wide, and at the end all four get together on a trill as they have been trying to all along.

The quartet is a festival of

ensemble virtuosity, and I shouldn't think anything exists more difficult for coloratura soprano. The group gave a performance at once beautifully blended and distinct, and of exemplary delicacy. Elizabeth Parcells left us amazed and delighted at her bravura — those trills in sevenths are not something you hear any where and any day — her musicality, and the glow that is beginning to warm the brightness of her voice.

Twice more, these opening concerts became exciting. At the end of Saturday afternoon a superb sextet under the direction of Michael Pratt played "Paintings No. 2" by William McKinley, who teaches at the New England Conservatory. There are five small but rich panels, one to depict each season, and an epilogue that touches again the moods and sounds of all four. It is music of changes,

dense, nervous, delicate, exquisitely timed, and with a sense of music as magic.

At his best, George Crumb commands magic like none of our contemporaries. For me, the four professionals of "Echoes of Time and The River," which were on Saturday's Boston Symphony program, are mostly mannerism and surface. "Vox Balaenae" (the voice of the whale), on the other hand, is one of the wonders of recent music. Much of what makes it touching and spell-binding it owes to the whale songs that it translates into human music, but it becomes a finely imagined, coherent, intensely communicative statement.

It was performed Sunday morning by flutist Stephanie Jutt (who had already distinguished herself in the McKinley "Paintings"); cellist Sato Knudsen, and pia-

nist Christopher O'Riley. What these musicians gave in virtuosity, insight, concentration, and not least in those matters of deportment that are so crucial in Crumb's theatrical compositions, not only made a wonderful projection of the work but was something moving in itself. Enthusiasm was great after both Crumb performances, and like Jolas and McKinley, the composer was here to bow repeatedly with the players.

For the rest, we had the premiere of David Stock's "Dreamwinds" for wind quintet, an altogether undreamy structure of severely unadorned blocks with interesting edges; "Sultanes" by the Moroccan composer Ahmed Essyad, a clean work for tape alone, whose mixing of an Arab's herdsman's chant with pure studio sounds fascinated without always convincing; Dennis Riley's Concertino, another premiere, representing pleasantly and instantly forgettably the new prettiness; Charles Tomlinson Griffès' 1918 songs on poems by Fiona McLeod; Brangaene's Warning, Hebridean Mists, both with French accent, beautifully delivered by Phyllis Bryn-Julson and the BSO under Seiji Ozawa; and George Rochberg's counter-revolutionary violin concerto with Isaac Stern as soloist.



CHARLES T. GRIFFES

Opus 11

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No 452.78  
best in 1  
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# THREE POEMS

By Fiona MacLeod

*In Musical Settings*

For High Voice With Piano Accompaniment

I. THE LAMENT OF IAN THE PROUD .60



II. THY DARK EYES TO MINE .60



III. THE ROSE OF THE NIGHT .75



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Mrs. Oliver Ames

May 7, 1956

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# Thy Dark Eyes to Mine

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Poem by Fiona MacLeod\*

Charles T. Griffes. Op.11, No.2

Andantino (♩ = circa 63) *p*

Voice

Piano

*pp* *i due Pedali*

dark eyes to mine, Ei - lidh,

*pp*

Lamps of de - sire!

*p* *espressivo*

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O how my soul \_\_\_\_\_ leaps, \_\_\_\_\_

*pp*

\_\_\_\_\_ leaps to their fire!

*p*

*espressivo*

*mf*

Sure, now, if I in heav - - en,

*espressivo*



Dream - ing in bliss,

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a half note 'D' and a half note 'r', followed by a quarter note 'e' and a quarter note 's', then a quarter rest and a half note 's'. The piano accompaniment consists of two staves. The right hand has a melodic line with a triplet of eighth notes in the first measure and another triplet in the second measure. The left hand has a bass line with a triplet of eighth notes in the first measure and another triplet in the second measure.

Heard but a whis - per, But a lost e - cho  
lost

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'H', a quarter note 'e', a quarter note 'a', a quarter note 'r', a quarter note 'p', a quarter note 'e', a quarter note 'r', a quarter note 'B', a quarter note 'u', a quarter note 't', a quarter note 'a', a quarter note 'l', a quarter note 'o', a quarter note 's', a quarter note 't', a quarter note 'e', a quarter note 'c', a quarter note 'h', and a quarter note 'o'. The piano accompaniment features a triplet of eighth notes in the first measure of the right hand and a triplet of eighth notes in the first measure of the left hand. There are also quintuplets of eighth notes in the right hand in the second and third measures.

e - ven of one such kiss,  
e - cho e'en

The third system concludes the vocal line and piano accompaniment. The vocal line has a quarter note 'e', a quarter note 'v', a quarter note 'e', a quarter note 'n', a quarter note 'o', a quarter note 'f', a quarter note 'o', a quarter note 'n', a quarter note 'e', a quarter note 's', a quarter note 'u', a quarter note 'c', a quarter note 'h', a quarter note 'k', a quarter note 'i', a quarter note 's', a quarter note 's', a quarter note 'e', a quarter note 'c', a quarter note 'h', a quarter note 'o', a quarter note 'e', a quarter note 'e', a quarter note 'n'. The piano accompaniment includes a *cresc.* marking in the first measure of the right hand and a *f* marking in the first measure of the right hand in the second measure. There are triplets of eighth notes in the right hand in the first and second measures, and sextuplets of eighth notes in the right hand in the second and third measures.

*f* *3* *3* *3* *3*

All of the soul of me\_would leap a - far,

*3* *colla voce* *f* *p* *molto espressivo*

*p*

If

*mf* *dim.*

*p* *3*

that called me to thee,

*p*

Aye, I would leap \_\_\_\_\_ a - - -

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Aye, I would leap" followed by a long horizontal line and then "a - - -". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords and moving bass lines. Dynamic markings include *p* and a fingering of 5.

far, \_\_\_\_\_ A fall - ing star. \_\_\_\_\_

The second system continues the vocal and piano parts. The vocal line has the lyrics "far," followed by a horizontal line and "A fall - ing star." followed by another horizontal line. The piano accompaniment includes dynamic markings of *p*, *pp*, and *dim.*. It also features performance instructions: "sempre Ped." in the bass line and "\* Ped." in the right-hand line. The piano part includes complex textures with triplets and sixteenth-note runs.

The third system shows the continuation of the piano accompaniment. It features a right-hand part with a series of chords and a left-hand part with a steady eighth-note accompaniment. Dynamic markings include *dim.* and *pp*. The system concludes with a final chord in the right hand and a sustained note in the left hand.

# Recent songs by the composer of THE BIRD OF THE WILDERNESS

## The Dream

Poem from "The Mastersingers of Japan"

Edward Holsman

Adagio

Voice

Piano

*p*

*mp*

*rit.*

Be-fore I slept, I thought of thee, thought, Then fell a-

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## The Golden Stag

From "The Gardener" by Sir Rabindranath Tagore

Edward Holsman

Allegretto ritmico

*mf*

I hunt for the golden stag. You may smile, my friends, but I pursue the vision that entices me, that en-

*mf*

*cresc.*

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## The Joyous Wanderer

(From the French of Camille Mendels)

English version by Alice Meynell

Edward Holsman

Andante giocoso

Piano

*f*

I go by road, I go by street, Li-ral - La-lal O white high-roads, ye know my feet!

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## You Are the Evening Cloud

Words by Sir Rabindranath Tagore

Edward Holsman

Lento, ma non troppo

arpeggiando

*mp*

You are the evening cloud, floating, floating in the sky of my dreams;

*m. s.*

*simile*

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CHARLES T. GRIFFES

Opus 11

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*Dep J.*

*No. 3 in M. 482-98.*

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# The Rose of The Night

8053-1783

There is an old mystical legend that when a soul among the dead woos a soul among the living, so that both may be reborn as one, the sign is a dark rose, or a rose of flame, in the heart of the night.

Poem by Fiona MacLeod\*

Charles T. Griffes. Op.11, No.3

Moderato (♩ = 66)

Piano

*pp* *pp* *pp* *pp* *p* *pp*

*sempre i due pedali*

The dark rose of thy

mouth Draw nigh - - er, draw

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nigh - er! Thy breath is the wind of the south, A

*p*

\*

wind of fire! The wind and the rose and

*mf*

*f* *p* *mf*

dark - - ness, O Rose of my De -

*p* *più tranquillo*

*dim. più tranquillo* *p*



sire! \_\_\_\_\_ *p*  
Deep

*mf* *dim.* *pp*

*pp*

si - lence of the night, \_\_\_\_\_ Husht like a breath-less

*pp*

*mf poco agitato* *f*

lyre, Save the sea's thunderous might, Dim, \_\_\_\_\_ menacing, dire;

*mf poco agitato* *pp*

*pp calmato*

Si - lence and wind and

*pp*

*p*

*poco marcato*

*pp*

sea, They are thee, O Rose of my De -

*p*

*f*

5

6

sire!

*p*

*f*

3

6

*mf*  
As a

*p*  
*pp*  
*sempre pedale*

*poco a poco più mosso*

wind ed-dying flame Leaping high - er and high - er, Thy

*mf*  
6 5 6 5

*cresc.*  
soul, thy se - cret name,

*mf*  
*f*  
7

*f* (♩ = ♩)

Leaps thro' Death's blaz - ing pyre!

Kiss me, Im-perish-a-ble

*molto cresc.* *ff* *marcato*

*ff* Fire, *p* Dark

*ff* *dim.* *f* *ff*

*poco ritard.*

Rose, O Rose of my De - sire!

*poco accel.*

*a tempo*

*f* *cresc.* *ff* *rit.* *p* *mf*

*marcato* *sempre pedale*

*pp* *rit.*

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